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Mr. Maskell makes a comprehensive survey of religious ivories, and with the aid of his illustrations the reader obtains a delightfully vivid idea of the subject. Turning to the secular side of the art, which began seriously to develop in the thirteenth century, he shows us many fascinating examples. Superb caskets belong to this period, and with them are to be grouped mirror-cases, combs, and drinking-horns, all utilitarian objects, but executed in many cases with notable sensitiveness to beauty of form. It is in this more modern epoch that the author finds some impressive crucifixes; but we pass quickly from these to illustrations of post-Renaissance sculpture in ivory, to poetically designed plaques of nymphs and amorette by Il Fiammingo, to tankards decorated by Lucas Fay d'Herbe under the inspiration of Rubens, to dainty bacchanalian reliefs by Gerhard van Opstal, and to masterpieces of execution, if not of taste, like the coin-cabinet made by Christoph Angermair for the wife of Maximilian I of Bavaria.

This last-mentioned treasure brings up a point which seems to have escaped Mr. Maskell's notice. It is an almost miraculous bit of manipulation, but it fails — and in this it is characteristic of an immense amount of sculpture in ivory — to suggest an artistic personality in the nuances of modeling. We do not mean to say that the ivories of all periods look alike in the subtleties of style. It is simply that something in the nature of the material seems to keep those subtleties from possessing quite the significance which belongs to masterpieces in marble or in metal. The sculptor in ivory may show marvelous dexterity and finish; he may, in fact, be robust or poetical, simple or elegant; but practically never does he leave upon his work the imprint which you find in the sculpture of a master employing another substance.

ADAPTED FOR BRUSH AND PENCIL.



ART OF THE PARSEES AT THE PORTLAND FAIR

Early in 1834, when the East India Company's rule was almost established in all such parts of India as are of any commercial importance; a time when the directors of the company were contemplating renouncing the indirect gain of trade in favor of a direct dividend accruing from the revenues of the territories acquired from the Hindus by the zealous servants of the company; a time when the whole of India was full of war rumors and people were flying from one part of the country to another, owing to the unsettled conditions of the times, caused by the rapid extension of the company's sway; a time when all native business and industry were at a standstill,—there lived in Bombay a small band of domiciled Parsees, whom the oppression of the government of Persia and the cruel intolerance of Mohammedans had compelled to take refuge with the rajahs of southwest India.



BOOK-PLATE

By Grace and May Greenleaf

The Parsees were ancient inhabitants of Persia, and their predilection for trade and commerce from time immemorial was such as enabled them to become a very rich community, even in Persia; and this was one of the reasons why some of their countrymen became jealous of them and tried to expel them from Persia. Thus exiled from home, the Parsees could not find any better place to go than to India, which alone could give them a welcome, for the Hindus are well known for their tolerance and hospitality. The Parsees, having once made India their home, were recognized as part of the Hindu population, and have ever since enjoyed peace and tranquillity.

The Parsees of India, having devoted themselves entirely to commerce and industry, went ahead of all other tribes

in India. While the Hindus used to busy themselves in the affairs of the state and the people, the Parsees, untroubled by all such conditions, kept one ideal of commerce before them, and to-day they are the only merchant princes India possesses. One of the members of this community established a firm in 1842 in Bombay. The concern flourished, so much so that the proprietor was enabled to establish branches in every part of the world—Bombay, Calcutta, Colombo, Madras, Berlin, London, Paris, and New York. It was this house that raised the stupendous model Jain temple of Palitana, the expense of whose splendor and magnificence is fresh in the memory of the visitors of the St. Louis Fair.

Inside the Oriental Building at the Lewis and Clark Fair, the Eastern exhibitors have given a splendid opportunity to the people of the Pacific Coast to witness the beautiful art of the golden East. The extensive display forms a prominent part in the building. The main thing which strikes the visitor is the elaborate carving of India. Tables, chairs, and furniture of all kinds have been displayed, all carved by hand, a result of years of patient labor and marvelous skill. Those who have compared the carvings of India with the similar work done in other parts of the world have no hesitation in declaring that, with the exception of Japan, so far as the



TEMPLE SLIDING DOOR
By Tanyu of the Kano School
By Courtesy of Yamanaka & Co., New York

close attention and the patient working out of minute details are concerned, it is doubtful whether any other nation can excel the Hindu.

The figures carved on wood are mostly religious legends or stories, gods and saints, and the favorite domestic animals and scenes of India. But the visitor can see at a glance that the best carving is that which refers to the religious stories or gods. The chisel of the master has followed the gravity and sacredness attached to the figure carved. For example, wherever Krishna has been brought out the art has acquired a wonderful excellence, and the artist has invariably succeeded in delineating those strokes of elegance, beauty, and love which do not fail to create a response even in the hearts of lookers-on who do not worship the image, as the artist evidently does.

The next thing to be noticed is the richness of the work and the complete finish of the whole. There is not a single case in which you can find that the worker has spared any pains which he could have done without spoiling the piece in the least. But this tendency to overwork is due to the fact that in India the engraver, the painter, the sculptor, the *sozni*, all work with religious motives and put their best efforts on a religious theme which they love and worship the best, and that accounts for the time which they put on the work. To them it appears that after all their labor and skill, the piece remains incomplete and is not worthy of the god to whom it has been dedicated, for they consider that their work is actually accepted and recognized by the gods and goddesses if it befits them, and in return the gods send prosperity and happiness for his family in this world and salvation in the next.

All those who have known or visited India remember that metal utensils are extensively and sometimes exclusively used by the Hindus. The reasons why chinaware and glassware are not popular in India are manifold. Among the most potent reasons for the use of metal-work in India may be mentioned custom. From time immemorial the Hindus worked copper, silver, and gold mines, which are so plentiful in India, and since the rich men, princes, nabobs, rajahs, and *sahukars*, merchants and the upper classes used gold plates, cups, and other home utensils, the middle class took up silver, and the poor white, metal and copper. Later on, since in India custom is respected more than common sense, when chinaware was introduced it was rejected by the rich men as trash, rejected by the conservatives as something foreign and unholy, but it was a welcome gift to the poor, for the reason that it saved time in keeping it clean, an advantage disregarded by the rich, who have servants enough to take care of metal. The manufacturers of metal-work perceived a dangerous rival in chinaware, and since there are no good kaolin mines in India, they could not offset the rival in a fair way. They therefore resorted to the priests, instead of the legislature, for in India priesthood has always been stronger than legislature. The Hindus do not understand the complicated tariff policy, nor do they ask the rajah to enforce it; but what they did was to go to the Brahmins, whom they persuaded to declare that the chinaware

was unholy, and the user thereof would not be regarded a member of high caste. In return for this decree, the Brahmins got all metal-work for their use free of charge from generation to generation, a promise which is kept even up to this time in some parts of Benares and Lucknow. The decree had its full effect, and in upper India till to-day the high-caste Hindu women will never allow chinaware to enter the house, simply because it is not becoming to her caste to use it.

It was due to such circumstances that the metal-work of India grew, and along with the growth of demand the workmanship developed. When viewed from this point of view, the visitors will not be surprised to see the finest silverware, and next to silver is the Benares brassware. The lustrous and rich display of East India brass is the main feature of the exhibits from the Orient. The beautiful hammered trays, the flower-vases, the curious candlesticks, the odorous khus-root fans, the magnificent rugs, the sandalwood boxes, and rich draperies, shawls, cushions, table-covers, and screens form some of the most attractive features of the exhibits.

The ivory-work requires a mention, for in this work is displayed the genuine artistic talent and the delicate, refined taste of the Hindu artists. It is here that, free from any religious motive, an effort has been made to be true to nature, and bring out the latent capacity to work at art for art's sake, and nothing else. The Indian arts have been largely effaced by the "rough-handedness of the Hunas, by the fanatical iconoclasm of the Mussulmans, and by the unconscious vandalism of Europe," yet by these energetic people the Hindu arts have been preserved, and are being still worked by the special establishment of factories for all kinds of carving, embroidery, silver-work, etc. Some of the rare collection of antiquities in old arms, which have been partly exhibited in Portland, form the great museum for Indian arts.

In order to understand thoroughly the Hindu civilization, we must have a knowledge of the past which makes the promise of the future; for this specially myths and religious emblems are so valuable and highly prized, for in them is stored the memory of the century. The most elaborate treatise on such subjects would not bring them home to the reader's mind half so quickly or completely as a well-made and an appropriate exhibition. Even of the most stupendous wonders of Hindooism a graphic reproduction conveys instantly a far better idea than pages of description. In order to unveil the mystery of the Orient, especially of India, people should *see* the arts—Indian thought-products, a picture of the Hindu household utensils, their home decorative furniture.

G. MUCKERJI.

